

BARNARD, GEO G.

DRAWING 22

SCULPTORS - B
(Busts)

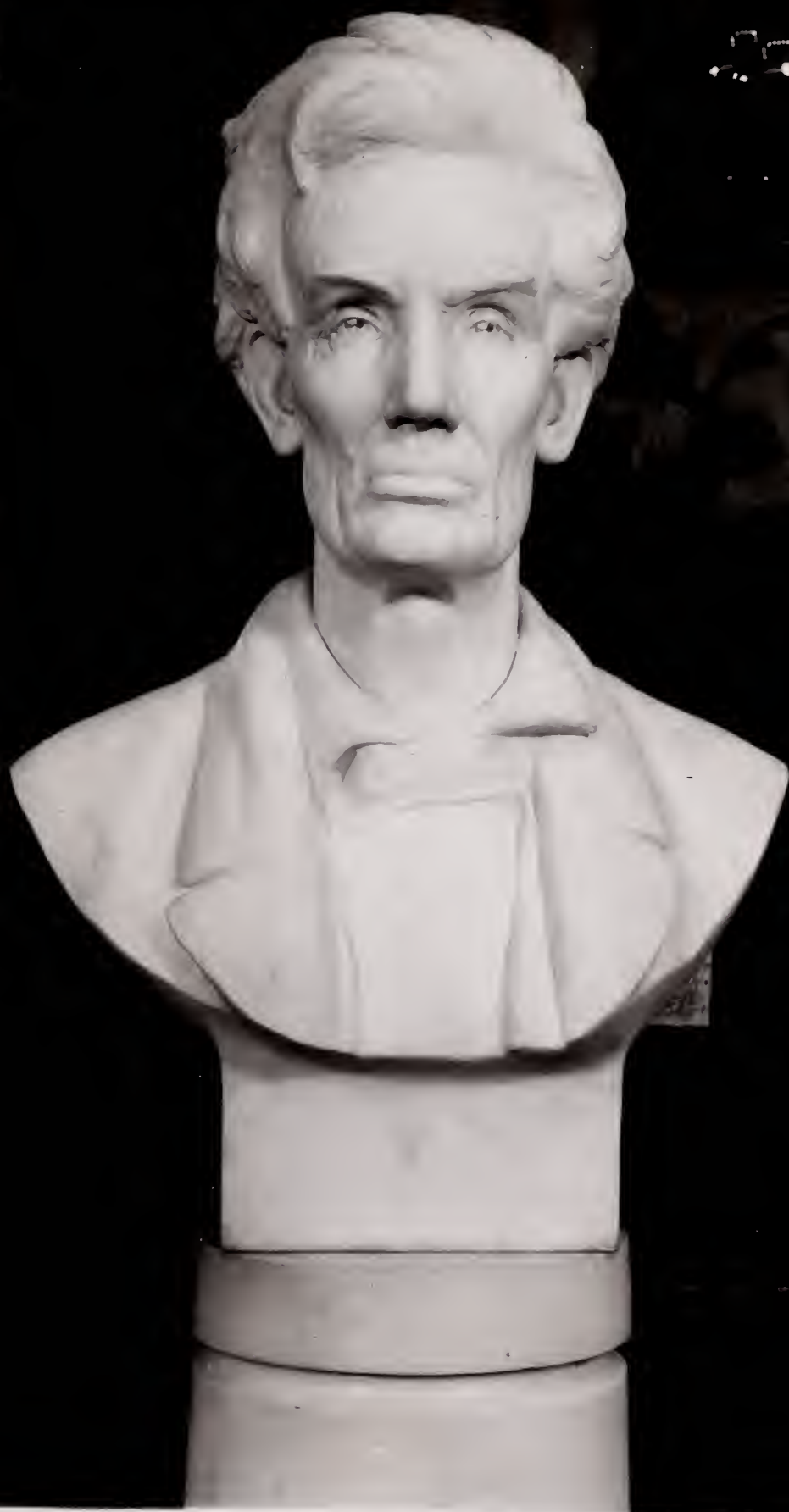
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Statues of Abraham Lincoln

George Grey Barnard

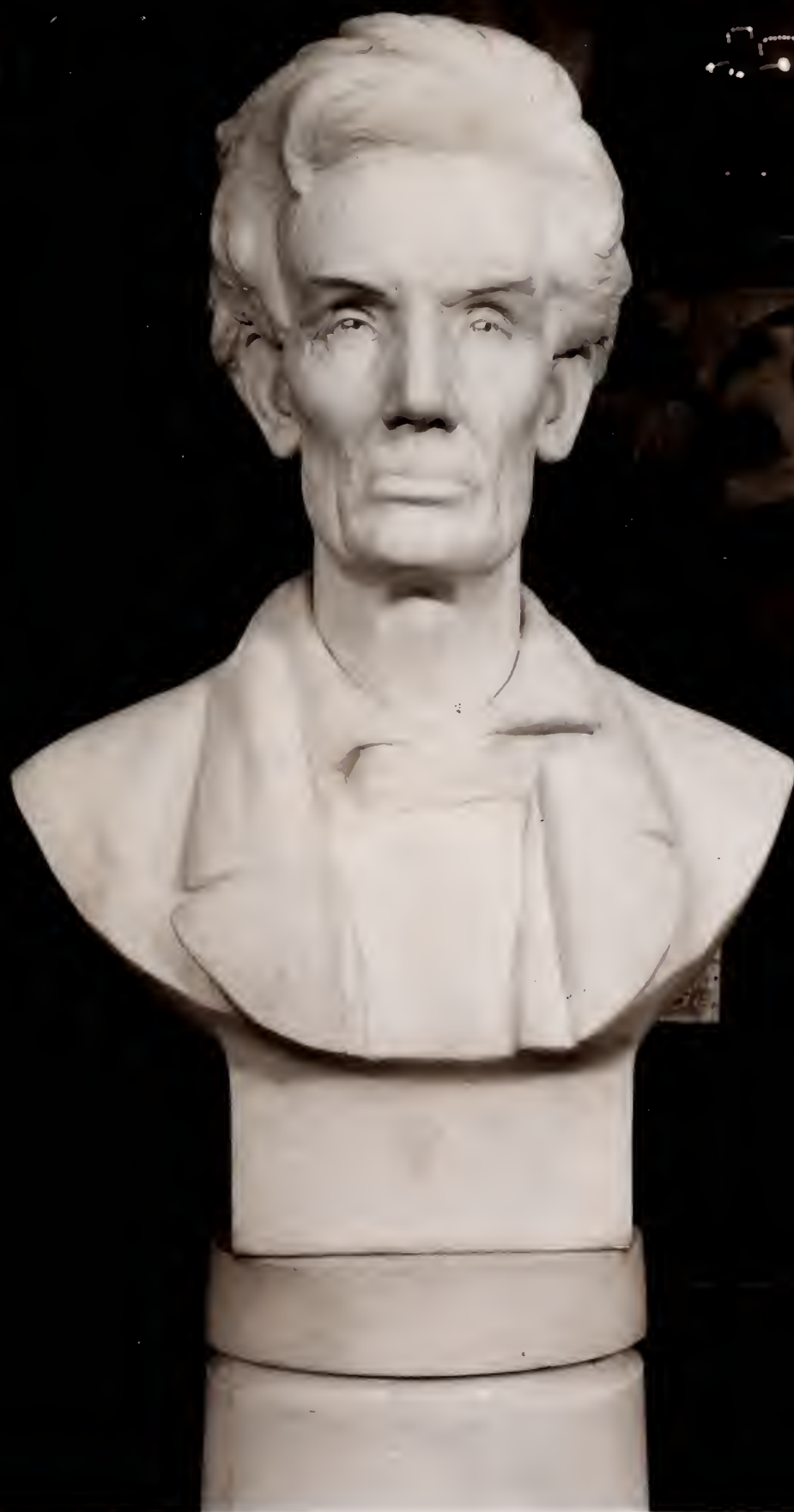
Excerpts from newspapers and other
sources

From the files of the
Lincoln Financial Foundation Collection



Owned by J. Bucher
305 West 11th St
N.Y.C.

"Lincoln" by George Gray Barnard
Height ... 34 inches
Width ... 11 inches
Depth ... 7 inches



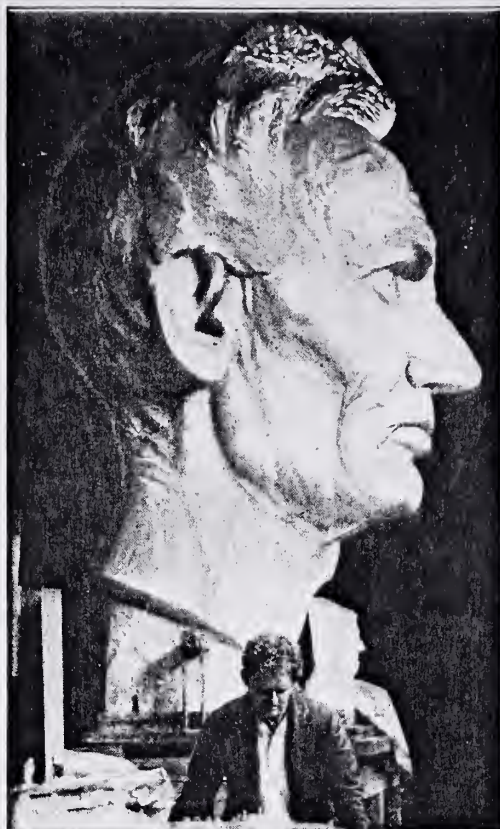
F. A. LAWLOR
Antiques
Paintings & Porcelains
238 Madison Ave., New York
PHONE, CALEDONIA 9493

17 Assize 17 Marble Bowl
Graham Limer

by
George Grey Barnard
from Collection

Commodore Frederick G. Borne
President

Singer Sewing Machine 2

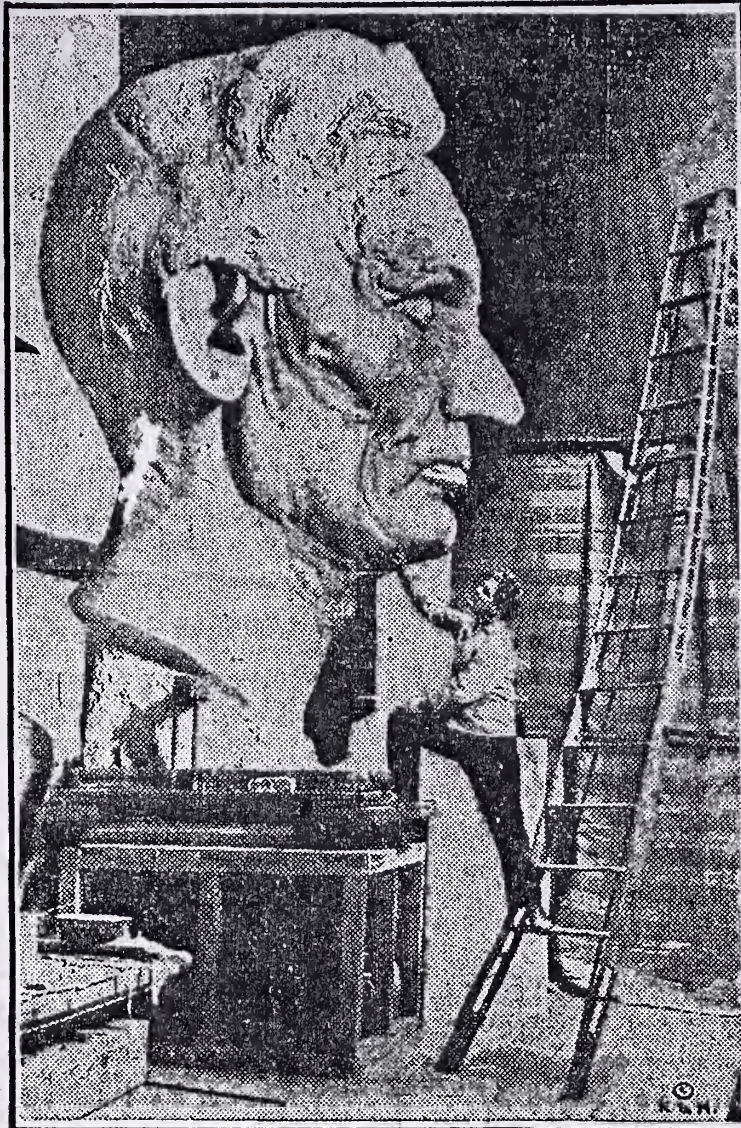


Completed Bust of Abraham Lincoln, and Beside It the Small Model which Guided the Sculptor

TINY MODEL GUIDES SCULPTOR IN FIFTEEN-YEAR TASK

Representing a task that will take him 15 years to complete, a model of the New York war memorial was recently made by an American sculptor, who was commissioned to do the work. Following this design, the artist will chisel the subject in stone. Some idea of the difference in size between the model and the finished monument may be gained by noting the size of the figure which was used in creating a sculptured bust of Abraham Lincoln.

TO MARK LINCOLN HIGHWAY



G. G. Barnard, the sculptor, putting the finishing touches on the first of four fifteen-foot statues of Abriham Lincoln, which will be placed along the Lincoln Highway in four states.

THE
FOLLOWING



George Gray Barnard at work on his colossal statue of Abraham Lincoln which was denounced as a "hideous caricature" and a faithful picture of repulsive disease rather than of healthy, vigorous manhood

One of the bitterest and most unusual controversies over a piece of sculpture was that which followed the first public showing of the colossal statue of Abraham Lincoln that George Gray Barnard made for the City of London.

Before Mr. Barnard began this statue he searched Lincoln's native Kentucky for months for a man of his peculiar physical characteristics—tall, stooped, rough hewn in face and figure—to serve as a model.

At last he found what he was sure was just the man—a raw-boned Kentuckian whom men who had known Lincoln pronounced almost the living image of the martyred President.

But when, after years of labor, Mr. Barnard completed his work, many distinguished authorities pronounced it neither a satisfactory portrait nor a pleasing idealization of America's greatest hero. Some went so far as to say that it was only a "hideous caricature."

The most surprising criticism of the statue came from certain medical scientists. They charged that the sculptor, instead of portraying a vigorous, healthy type of American manhood, had pictured with great fidelity a sufferer from the disease known as acromegaly—a disease in which the bones become enlarged and give the face and body a grotesque and often repulsive appearance.

It was said that the Kentuckian Mr. Barnard used as a model must have been a sufferer from this disease and that this was why the statue was best fitted for a medical museum.

Another "Lincoln," by George Grey Barnard

New York Is Soon to See a Wholly New Statue of the Great Emancipator

By WILLIAM BRUCE

THE new head of Lincoln by George Grey Barnard, measures about fifteen feet over all. The sculptor worked on it for a year, while his Cincinnati "Lincoln" was being put in bronze. A plaster cast of the head is to be shown—for the first time anywhere—in New York, at an Allied celebration in honor of the spirit of the Democratic Entente nations, some time during the month of February.

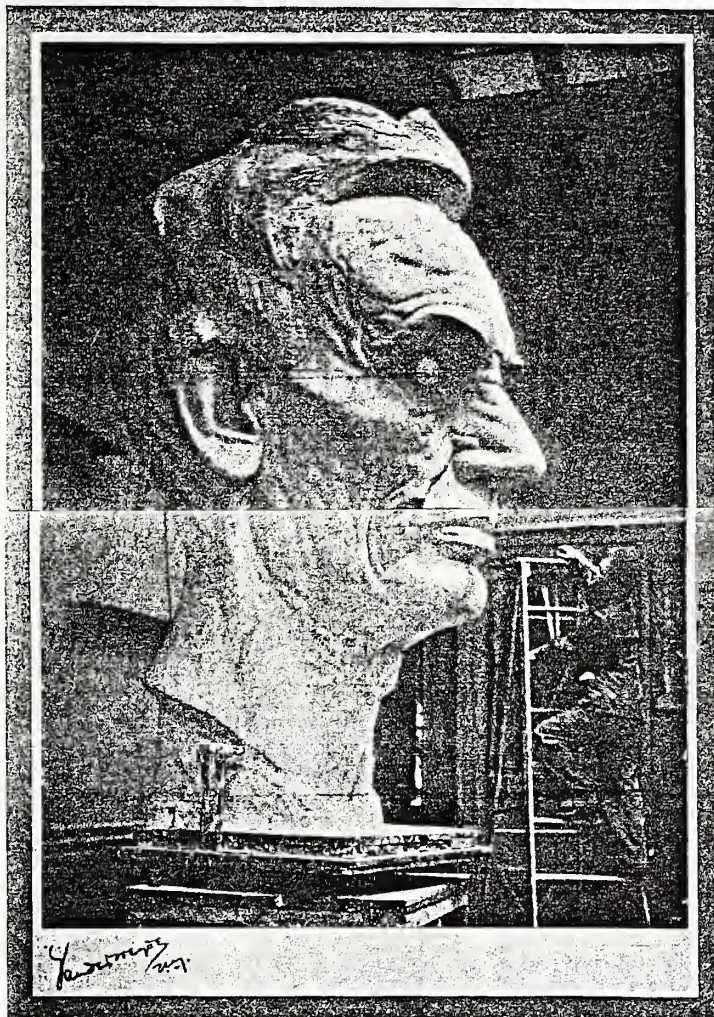
This colossal head of Lincoln, reproduced on this page (like the Cincinnati figure, a replica of which is to be set up, at an early date, in the city of London), is based, ultimately, on the famous mask, about which there can be no dispute, as far as the essential features of the Emancipator and Liberator are concerned.

The reason why Barnard did this second work is easily explained. He became obsessed by the subject. In the course of his preliminary investigations, he read everything he could get his hands on, which included no less than seventy memoirs and biographies, and carefully examined every contemporary portrait.

There is this difficulty about photographs of the great President; that all but three of them show clear indications of having been retouched, certain physical features of the sitter having been softened and modified. Indeed, it is a well-known fact that the beard worn by Lincoln, which he began to grow after his election, was suggested by an admirer who thought it would make a good improvement in his physical appearance.

THE organized attack on the Barnard "Lincoln" became acute when it was learned, by a few well-known artists, and others who are of no importance whatever, that England had accepted it gladly, and had selected a very important site for it. It came out by degrees that a number of sculptors had "Lincolns" stowed away in their studios, and that it was only their inherent and characteristic modesty that kept each of them from naming the one living man who was capable of doing justice to so great and interesting a subject. Then the cabal—as is always the case with a cabal—compromised on a dead man, and suggested: "Why not send a replica of the Saint Gaudens' statue, at Chicago?"

But only a few of the signers were sculptors or painters. The rest of them were, for the most part, what are technically known as "prominent business men," a type of man who has, on the whole, done more to ruin art in this country than any other form of animal life. The kind of man who forms committees, signs protests, goes in for what is known as Betterment, and otherwise,—in a conscientious and



George Grey Barnard's recently completed head of Abraham Lincoln, on which he has been engaged for the past year. This is the first photograph of the new work to be published in America. This colossal head must not be confused with that on his statue of Lincoln, which was recently accepted for a notable site in Westminster, in London

painstaking way—gets his name into the papers. These people—especially when working together in groups—invariably cramp, confine, and stultify the work of an artist. The artist is a lone wolf. He must work alone. What he creates, what he dreams, what he achieves, is the result of being left alone. Cramp him, confine him, tell him what the conventions are, what the people like, what is appropriate, what the family likes, how clothes should fit, how beards should be trimmed, how large a foot should be, and you are killing art. You are making it impossible for a true artist to work sincerely and with unhampered inspiration.

The result of all this sort of meddling, all this interference in matters of art, by prominent citizens, lawyers, doctors, public officials, men in frock coats, church wardens, and other creatures of this type, is that the artist is bound to turn out something conventional, something correct, something cold, something wholly

without artistic inspiration.

In American sculpture, it has already resulted in what might be called a mortuary school of statuary,—angels with wings, statues of Time the Reaper, ladies with bowed and heavily veiled heads, figures of Agriculture, Hope, Commerce; large women sitting on thrones, small women sitting on tombs, and all the hideous and soul-blighting monuments to which we are everywhere treated,—in our parks, cemeteries, concourses and places of public assembly.

But, to return to Mr. Barnard's statue of Lincoln. The result of all the protests against it has led to a veritable tempest in a teapot. A tempest a little difficult to understand, especially as two such distinguished American artists as John Singer Sargent and Frederick MacMonnies had both expressed the opinion that Mr. Barnard's Lincoln was a splendid and invigorating work of art.

The most striking thing about the signed protest drawn up after the statue had been accepted—a fact which might have been expected to close the incident—is that the Sculpture Society of America has a "code of ethics," drawn up some years ago with a great flourish of trumpets, which is supposed to keep the members from forgetting the conduct becoming an artist and a gentleman.

THEN there were the sculptors who were conspicuous by their reticence. They didn't take either side in print, however free they may have been with the expression of their views in the seclusion of their clubs, or at the marble-topped tables at Mouquin's on Sixth Avenue, New York.

Burying their heads in the sand—like the ostrich—they were not to be drawn publicly. But on the other hand they did not come to the support of a sculptor whose case certainly did involve the inestimable right of every artist to follow his own bent, and not to be swayed from it by any considerations of how the finished work would strike the majority of casual spectators—unversed and untrained in matters of art.

Vanity Fair has been of the opinion, since this feeble rumpus began, that there were two points of view about the Barnard "Lincoln," and that one had nothing whatever to do with the other. According to the first, it might be asked, "Will England like it?" or "Will the Lincoln family like it?" or "Will the Grand Army of the Republic like it?" or "Will the English Radicals like it?" or "Will the Board of Aldermen of the City of New York like it?" In the second place it might be asked, "Is it a work of art?" We contend that the latter is the question of the chief—(Continued on page 78)

Another "Lincoln"

(Continued from page 32)

est importance: indeed the only thing of importance.

THE people who said that the Barnard "Lincoln" "did not look like Lincoln" overlooked the essential principle of the association of ideas. A thing, or a personality, once associated with what appeals to the imagination, no matter how literal it may be, ceases to be "ugly" in the accepted sense of the word. To take an exaggerated example; we are glad to have the familiar, and certainly not "pretty" bust of Socrates. Who would have preferred to have had the Greek artist do a head which would have "suited the dignity" of the man whose subtle and witty talk has been preserved forever in the Dialogues set down in writing by his friend and disciple Plato?

Balzac worshippers were scandalized when Rodin's "Balzac" was placed before the public. One angry critic said that it was an insult to the memory of the author of the "Comédie Humaine" to show the great man "wrapped up in the folds of a gigantic bath-robe." Said another, with conviction: "Balzac did not look like that!" But fortunately this seems very foolish now, for nearly everybody has come to realize that no matter how the novelist was dressed, the statue is a work of art. Indeed, the "Balzac" controversy now looks as ridiculous as the fuss over Rodin's "Burghers of Calais," or the Boston upheaval—greater than the upheaval over the Barnard Lincoln—over the MacMonnies' "Bacchante."

WE know that when Lincoln came to New York to make the speech which consecrated for all time the platform of Cooper Union—in spite of some strange uses to which that stage has been turned since—all those who met him for the first time, before the eventful evening, were frankly disappointed in his appearance. These persons admitted afterwards that what he said, and how he said it, made them forget the ungainly figure, the long neck, the awkward gestures, the huge feet and the rough clothes. All the peculiarities were marks only of the outward man. But they were the outward man.

When Oliver Cromwell sat for his portrait as Lord Protector, he said to the artist, "Paint me as I am, if you leave out a single wart you won't get a penny." We may be sure that Lincoln would have had the

same idea about any portrait painted of himself.

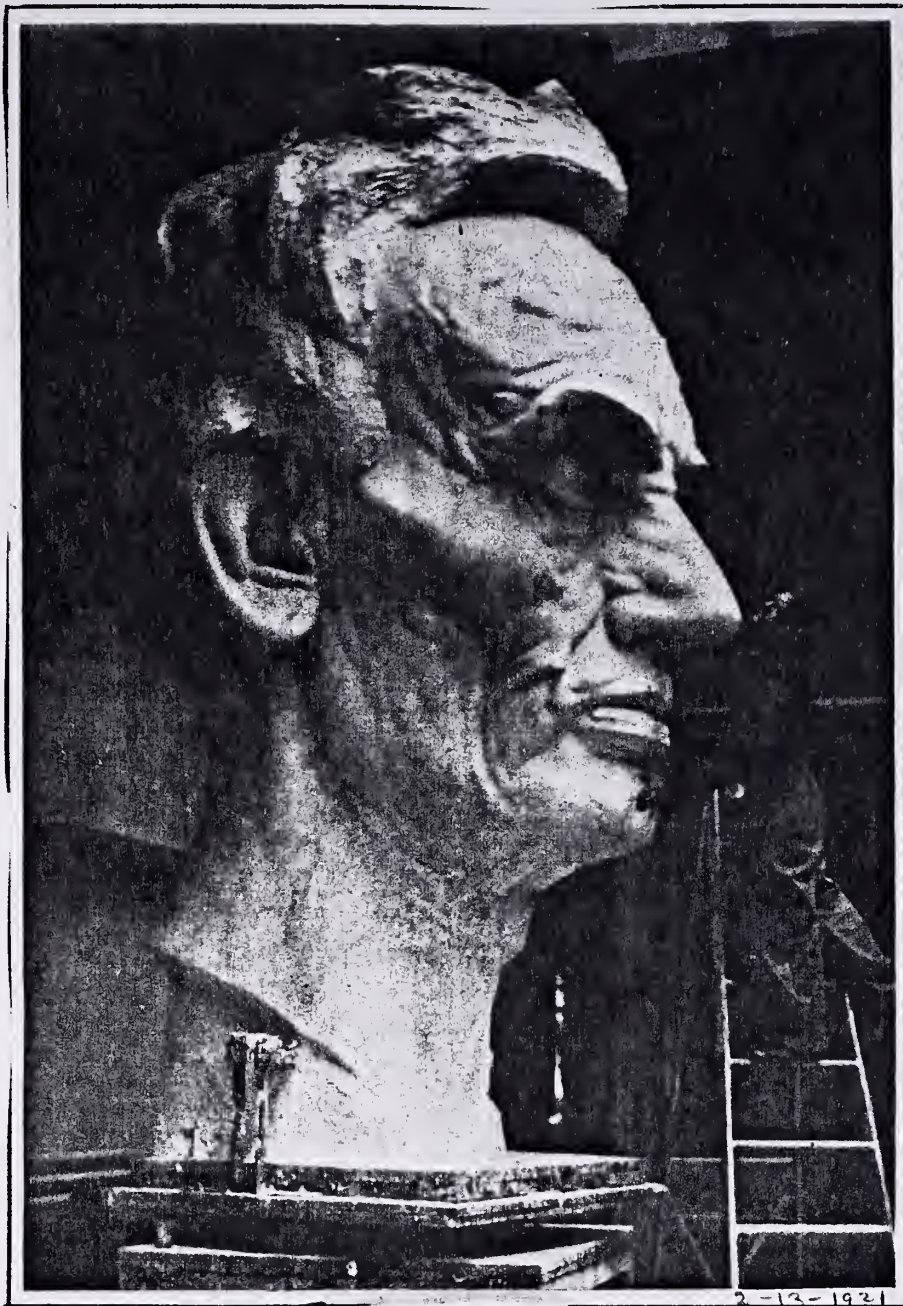
Fortunately for Mr. Barnard, and unfortunately for his critics, the recently published "Reminiscences" of the late Charles Francis Adams, contains two accounts of how Lincoln actually looked. Adams saw the future President on a train at Springfield, Ill., in 1860. He describes his impressions as follows: "Save that once I never really spoke to him. There he was, tall, shambling, plain and good-natured. He seemed shy to a degree, and very awkward in manner; as if he felt out of place."

Adams, who witnessed the inauguration of Lincoln, also left this vivid account of how the principal actor impressed him on that occasion: "From the Senate gallery I saw Lincoln walk in, arm in arm with Buchanan, and the two seated themselves in front of the desk of the Vice-President. Buchanan was, to my mind, undeniably the more presentable man of the two; his tall, large figure, and white head, looked well beside Mr. Lincoln's lank, angular form and hirsute face; and the dress of the President-elect did not indicate that knowledge of the proprieties of the place which was desirable."

THOSE who have insisted on the question of "likeness" really meant that what ought to have been provided for the delectation of the British public was a conventionalized statue of Lincoln, something that might have been labelled "Portrait of a Statesman." This would have reduced the statue to the level of the conventional or regulation thing in the way of memorial sculpture, with examples of which London and Washington already, alas, abound.

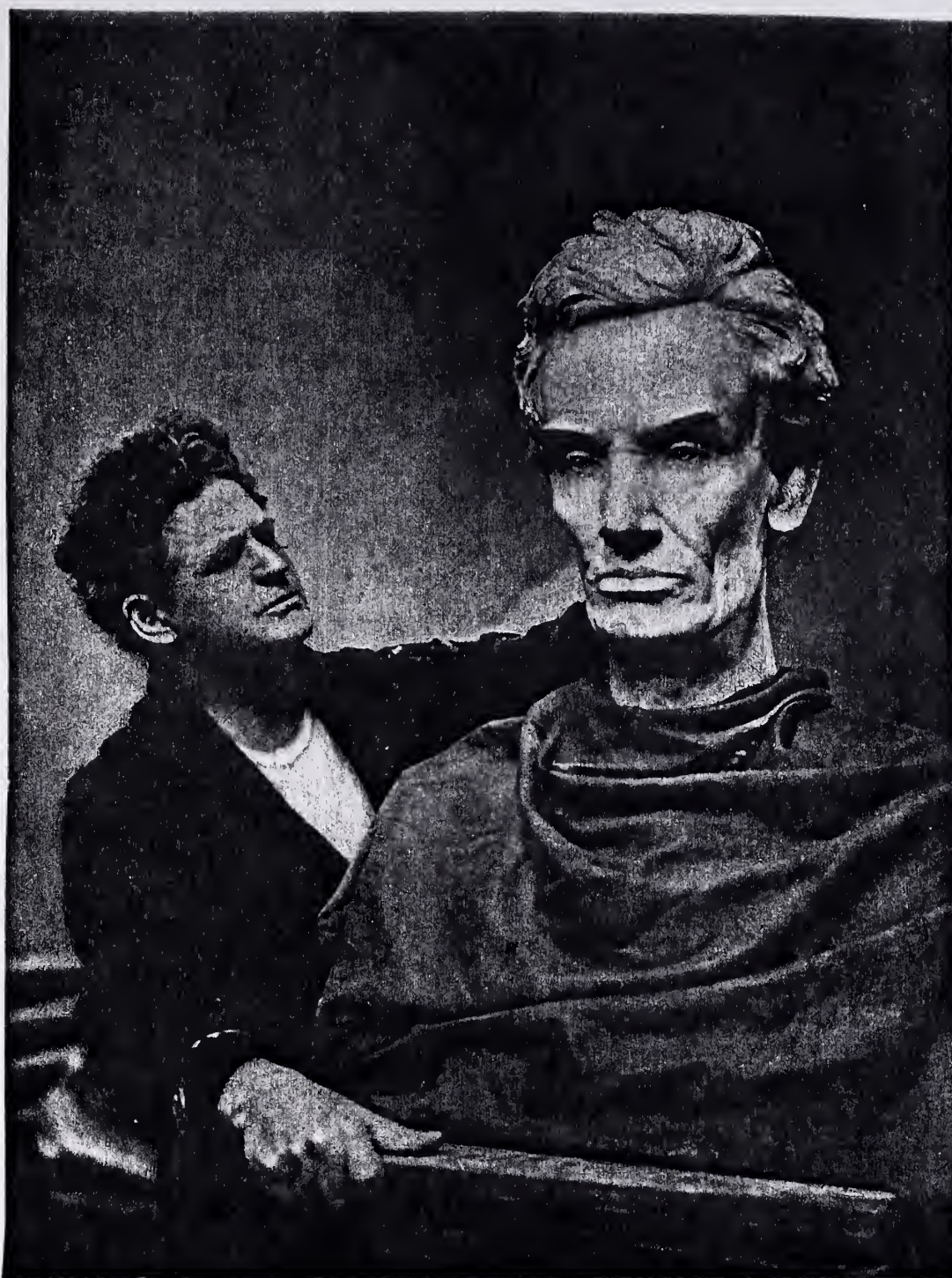
The important thing, in our opinion, is that London is getting a work of art in the Barnard "Lincoln," not a photograph in the round.





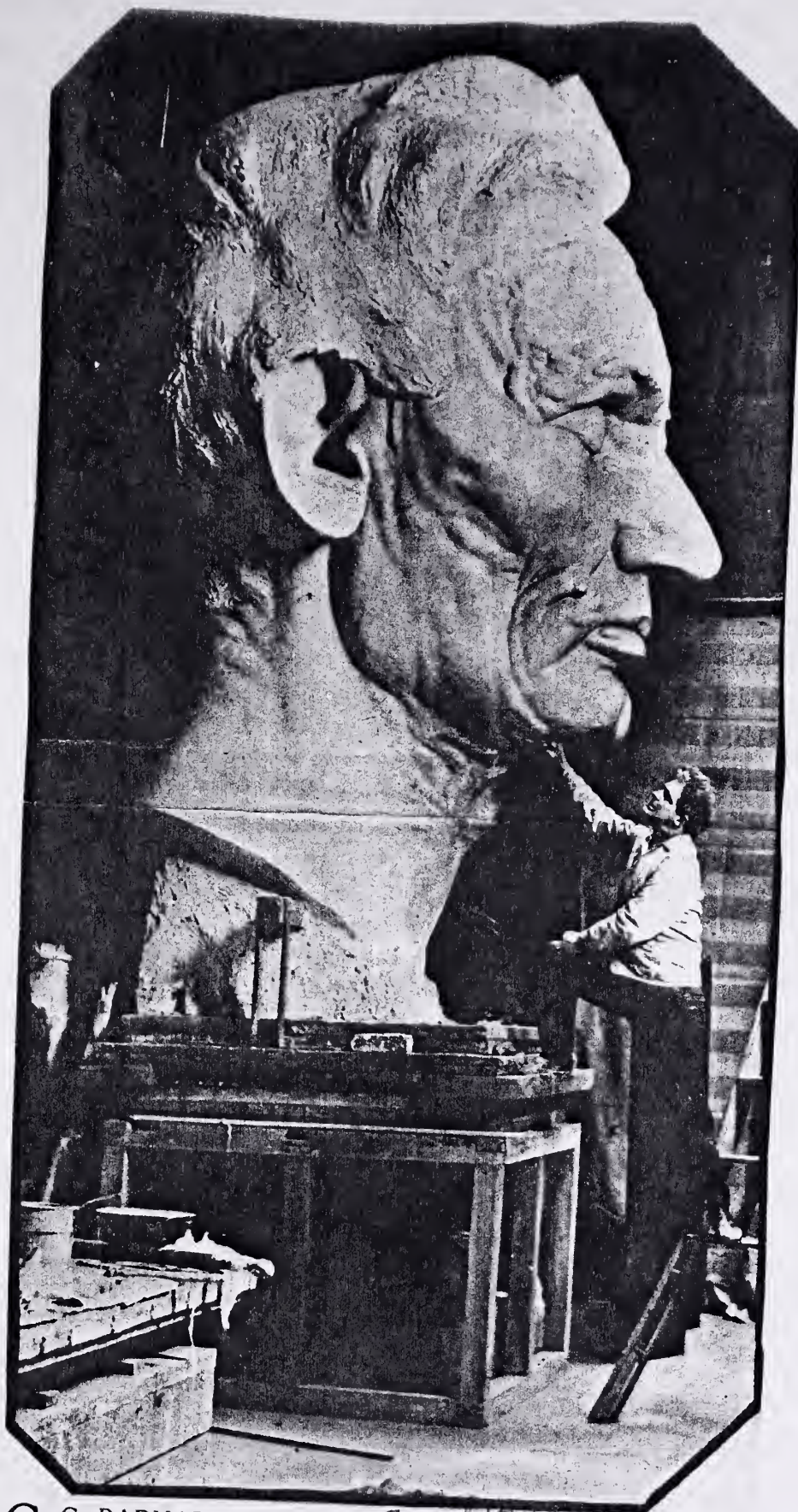
2-12-1921
N.Y. Tribune
It is proposed that this
gigantic head of Lincoln
by George Grey Barnard
be hewn out of the solid
rock of some cliff along
the Lincoln Highway.
M. Van der Weide





GEORGE GREY BARNARD AND ONE OF HIS LINCOLN HEADS

Mr. Van der Weyde's photograph shows here the artist in his studio standing by a modeled head of Lincoln. This head is one of several that he made of the martyr President—one head crowns the statue of Lincoln that stands in Cincinnati, Ohio, and Manchester, England; a replica of the head in marble is in the Luxembourg Museum, Paris; and the great head in plaster in Barnard's studio is planned to be cut out of solid rock on one of the cliffs along the Lincoln Highway.

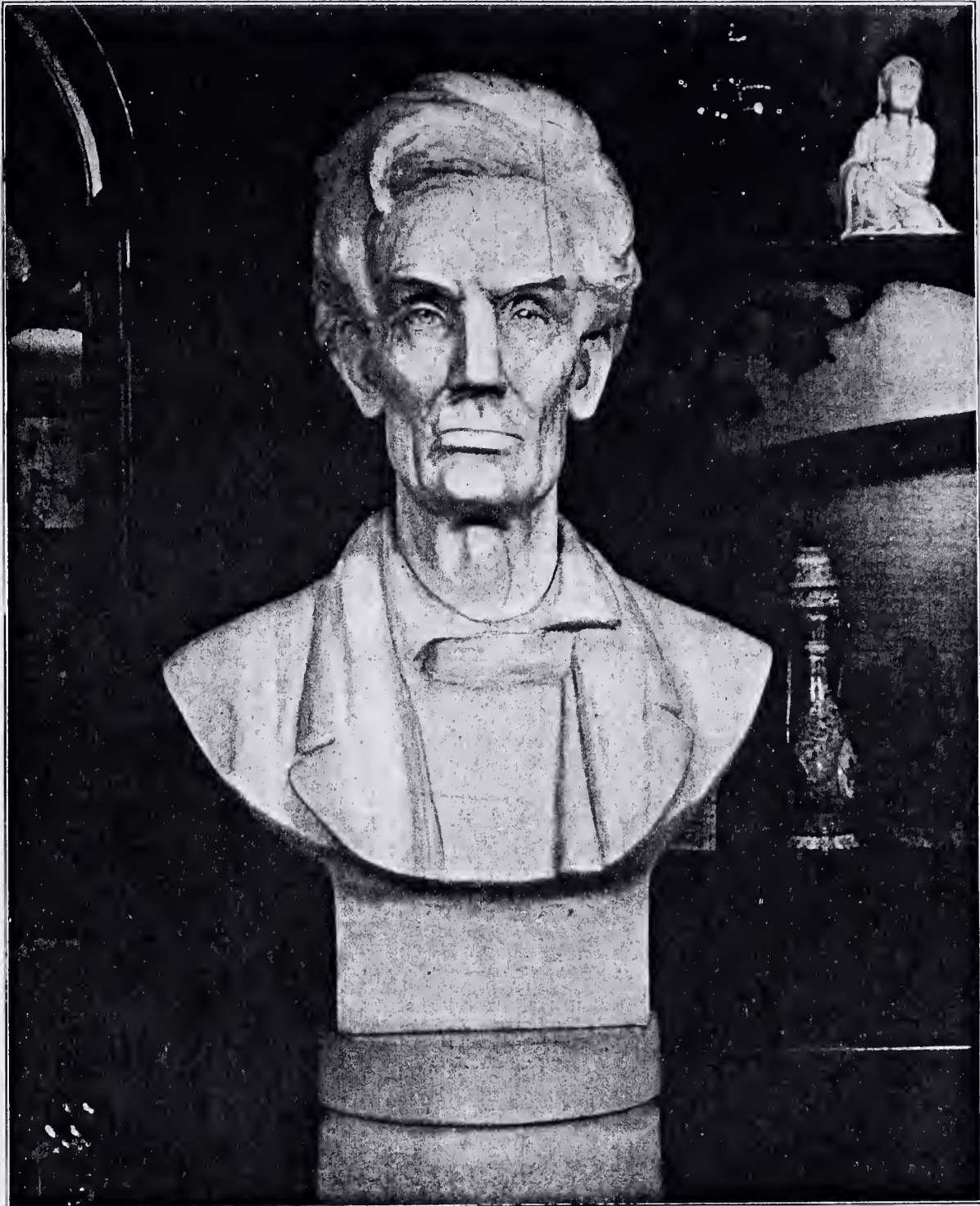


G. G. BARNARD, sculptor, working in his New York studio on the
 15-foot head of Lincoln, one of four to be placed along the Lincoln
 highway this year. *The Milwaukee Journal* Kadel & Herbert.

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17 1/2

227 50 450



MASSIVE MARBLE BUST OF LINCOLN

By George Gray Barnard, who has just been decorated with the Legion of Honor. This splendid portrait of Lincoln was made to order for the late Commodore Bourne and is valued at \$25,000.00. Now on view at the F. A. Lawlor Galleries, 238 Madison Avenue.

Wall St. 2/14/12

MUSEUM TO EXHIBIT LINCOLN SCULPTURE

Marble Head, One of Two Made
by Barnard From Clay Study,
to Be Shown Tomorrow.

HAVEMEYER ART IS HUNG

Metropolitan Preparing to Open 4
Galleries Containing Collection
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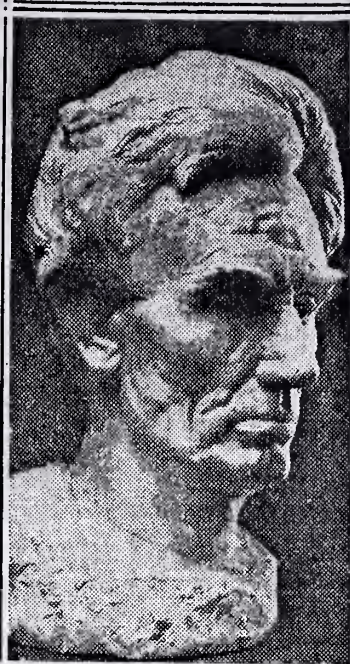
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"While emphasizing the vivid physical aspects of the face, the sculptor has also suggested that unselfconsciousness of facial expression which is the inevitable outward reflection of an absence of personal vanity," Mr. Remington says. "Despite its undeniable realism, Barnard's head of Lincoln is an idealistic portrait of the first order."

The Metropolitan is now preparing its long awaited exhibition of the great art collection bequeathed it by the late Mrs. H. O. Havemeyer. The public will have its first view of this important group of paintings on March 11, when the four galleries now being hung with these works will be opened. The public showing of the collection will be preceded by a private view for members of the museum and their friends on March 10. A little more than a year ago, when Mrs. Havemeyer's will was filed and her bequest to the museum became known, Director Edward Robinson of the museum characterized the gift of these paintings as one of the greatest gifts of works of art ever made to a museum by a single individual.

An acquisition which the museum will place on exhibition tomorrow in its room of recent accessions is a rare double virginal, dated 1581, the earliest work by Hans Ruckers, who was the first and most important of the famous family of Antwerp instrument makers. Philip II of Spain is said to have given this musical antique to a Marquise of Oropesa of Cuzco, Peru, in the sixteenth century. It has been presented to the museum by B. H. Homan.

The instrument is also known as a double spinet, and the interior of the case is elaborately decorated.



BARNARD'S HEAD OF LINCOLN.
Marble Made From Clay Study for
Statue to Be Exhibited by
Metropolitan Museum.

museum by Mrs. Louis B. McCagg in memory of her husband will also be shown in the room of recent accessions. Two newly acquired modern bronzes to be exhibited are an "Indian Hunter with a Dog," by Paulanship, given by Thomas Cochran, and a dancing girl by Prince Paul Troubetzkoy.

The museum announced the resignation of Charles W. Gould and Francis C. Jones as trustees. Staff changes announced include the promotion of Dr. Maurice S. Dimand from assistant curator in the department of decorative arts to associate curator in the same department. Robert Treat Paine Jr. has been appointed adviser in Japan to the department of Far Eastern art. Marjorie J. Miine has been appointed an assistant in the department of classical art, and Leslie Richardson has been made an assistant in the department of Far Eastern art.

A Hellenistic bronze statuette, eighteen inches high, also on exhibition tomorrow in the room of recent accessions, constitutes an important addition to the Metropolitan's collections, according to Miss Gisela M. A. Richter, curator of classical art, because of the excellence of its modeling and its unusual size. It represents a satyr leaning slightly forward, his weight mostly on his right leg, the left flexed with only the toes touching the ground—a momentary pose, probably an attitude of dancing. This bronze, formerly in the Canessa collection, is thought to date from the third century B. C. and to have come originally from Carthage.

In the room of recent accessions will also be exhibited tomorrow a recently acquired large altarpiece by Luca Signorelli, showing the assumption of the Virgin, with St. Michael and a sainted Bernardine-Benedictine monk.

Japanese armor presented to the

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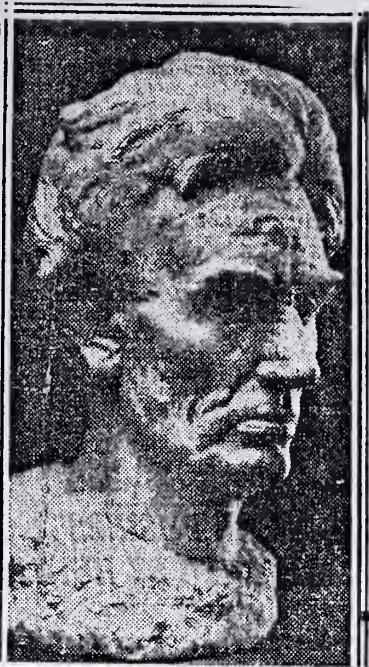
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NEW YORK CITY TIMES
FEBRUARY 16, 1930

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M. City 2/15/3
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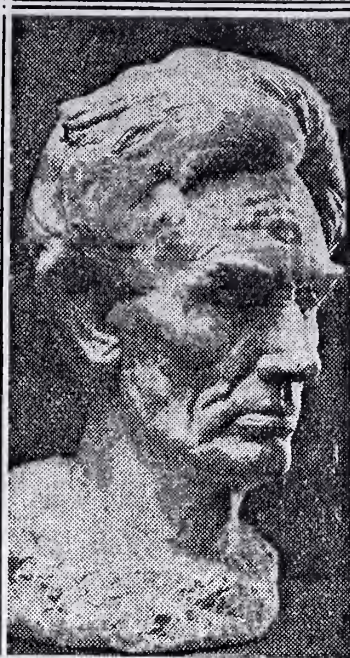
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Robt L. Roudemund's Barnard's work. See C. S. White's "Lincoln the Athlete" n. p. 81.



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2-9-1955

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N. Y. Times
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1870

1871

1872

1873

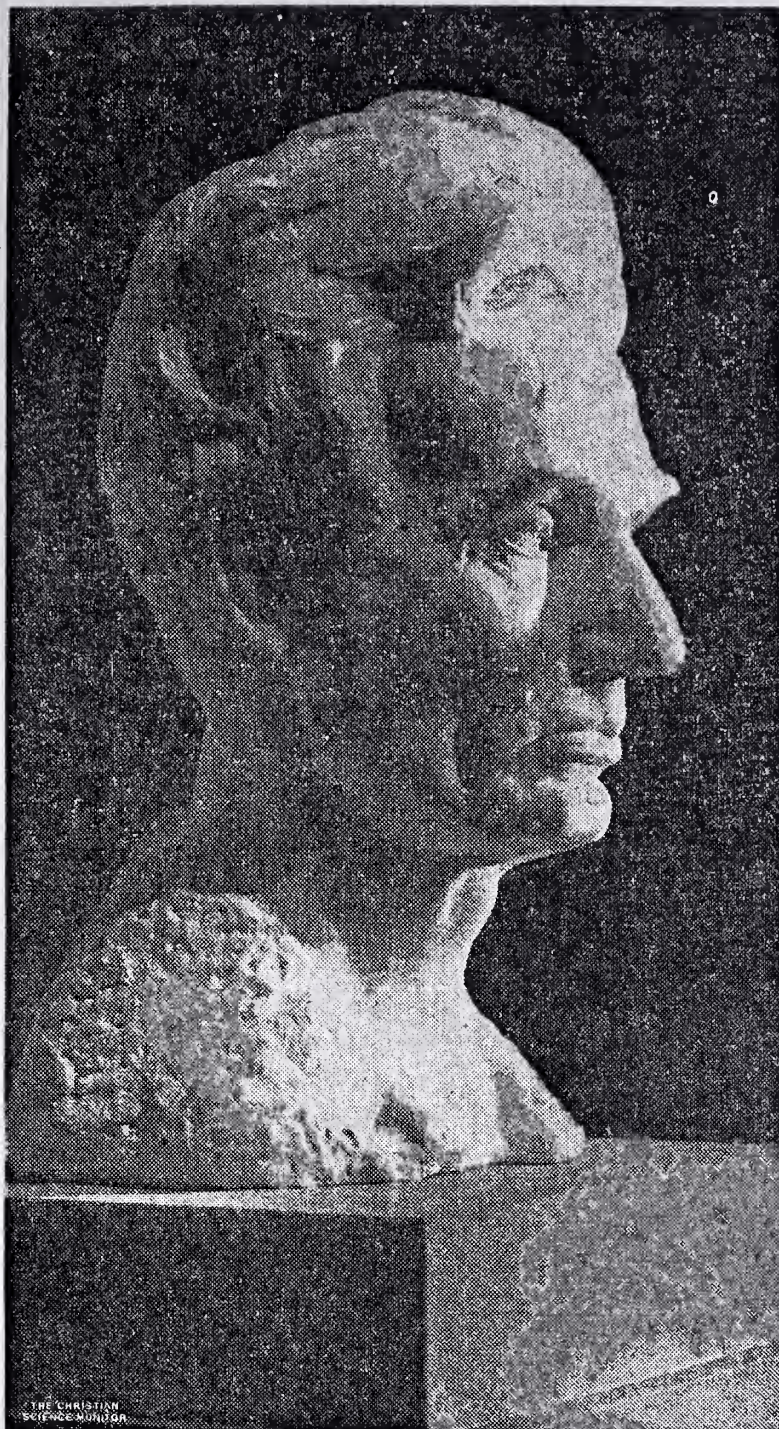
1874

1875

1876

1877

In Lincoln Shrine



Faxon Photo, Los Angeles

Bust of Lincoln by George Grey Barnard
In Lincoln Memorial Shrine in Redlands, Calif.

which first arrests his attention. Chiseled on the marble wall behind the figure is Lincoln's Gettysburg address.

Dr. and Mrs. Robert Watchorn, who built the Shrine some years ago in memory of their son, Emory Ewart Watchorn, out of their esteem for the Emancipator, also treasure the life cast of Lincoln's right hand made by Leonard Volk shortly after Lincoln's nomination to the presidency.

The Dean Cornwell murals depict the achievements of Lincoln—the preservation of the Union and the unshackling of the slaves; and also symbolize the nobility of his character, loyalty, strength, justice, wisdom, patience, tolerance, courage, faith.

The Shrine is the repository of many valuable manuscripts, including an application by E. G. Webb requesting the release of his son from the army because of health impaired in a Confederate prison. The order, "Let this man be discharged, March 20, 1865. Abraham Lincoln," is in the President's own hand.

Highly prized is a letter to James C. Conklin. Unable to attend a mass meeting at Springfield, Ill., Lincoln dictated a letter setting forth his views on matters under discussion which he signed himself. Herein are his famous words, "The Father of Waters again goes unvexed to the seas."

Bronze busts of General Grant and General Lee are placed on either side of entrance. The Shrine was erected to perpetuate the memory of Lincoln, but Dr. Watchorn also established in it a library to serve as a symbol of the reunion of the States and do justice to the great men of both North and South.

On the shelves, students and research workers find among the 900 volumes such rare books as Arnaud's Life of Lincoln, in French; Craft's Southern Rebellion; Narrative of Sojourner Truth, by a slave; numerous pamphlets bearing on Lincoln and his time, among them sermons, speeches, campaign songs (amazing reading today) and miscellaneous data.

"Stonewall" Jackson's Bible in which he wrote, "Though the clouds are darkly lowering, I pray that God may direct me aright" is in the Shrine as well as the New Testament and Psalms, known as the General Grant Bible, now carefully preserved in a case by Riviere. This Bible, autographed by Generals Grant, Sheridan, Schurz, Hatch, and Emory, was presented to George T. Scott, young officer of the James River steamer, Daniel Webster, following a conference of the generals on his boat.

Lincoln Memorial Shrine Houses Historical Relics

Special to The Christian Science Monitor

REDLANDS, Calif., Feb. 12—"A Lincoln statue should be so conceived that no man or woman could stand before it without feeling that here is one who understands. If a Lincoln statue turns the greatest aristocrat or the most ragged lost soul away, that statue is not worthy." So wrote George Grey Barnard who

sculptured the bust of Lincoln which is the center of attraction here on this day of Lincoln commemoration, as the chief display piece in the Lincoln Memorial Shrine.

As the visitor enters the classic building it is the Barnard bust done in Carrara marble and duplicated only in the Luxemburg Gallery,



MEMORIAL BUILT FOR HIS SON

This Lincoln Memorial Shrine will be dedicated at Redlands February 14, with the Lincoln Club in charge. Robert Watchorn, shown here, built the memorial in honor of his son who was killed in the World War. / Times photo

BLAKESLEE



MEMORIAL—Robert Watchorn, donor of Redlands Lincoln Shrine, beside George Grey Barnard bust of Lincoln.

Brooks Rettig photo

Spirit of Lincoln Extolled at Annual Redlands Event

REDLANDS, Feb. 9.—The Christlike spirit of Abraham Lincoln was extolled by Dr. Jesse Hayes Baird, president of San Francisco Theological Seminary, this afternoon when he spoke at the annual Lincoln Day celebration.

Dr. Baird was introduced by Robert Watchorn, who with Mrs. Watchorn built and gave the city the Lincoln Shrine to house the George Grey Barnard bust of Abraham Lincoln and other Lincoln mementoes. Following the program spectators made their annual pilgrimage to the shrine, one of the most beautiful buildings in the West. It is located in Library Park.

LINCOLN EXTOLLED

"With liquor flowing freely Abraham Lincoln did not drink," said Dr. Baird. "With gambling the popular amusement he did not gamble. With vulgar oaths the order of the day he did not swear. His sympathy, his character, his spirit could only be found in a Christian man."

Dr. M. J. Sweeney presided at

the program which included music by the high school orchestra with Wilbur Schowalter conducting, Negro singers under direction of Albertina Parrish, and the a cappella choir of the University of Redlands under direction of Prof. W. B. Olds.

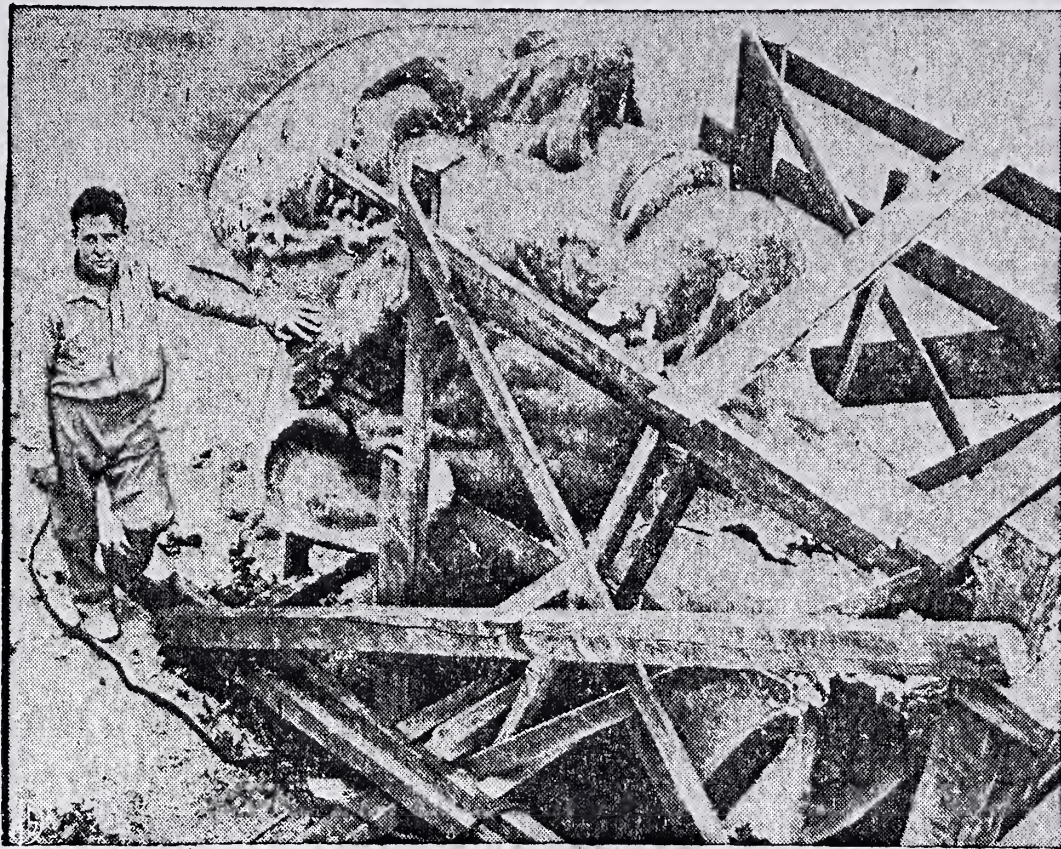
PICTURES SHOWN

A feature of the program was the Lincoln Gettysburg Address given by Guy Koon in costume. Following the program two Lincoln pictures were shown, "President Lincoln in the White House" and "Failure at Fifty."

Last night about 150 members of the Lincoln Memorial Association attended a dinner at the Masonic Temple, the speakers being James Musatti, general manager of the State Chamber of Commerce, and Prof. Neal Klausner, University of Redlands.

Nov 7 1935

WILMINGTON MORNING NEWS, WILMINGTON



LYING CRATED BUT CRACKED like a shattered dream in a Poughkeepsie (N.Y.) general contractor's yard is this large plaster and clay head of Abraham Lincoln, sculptured by the late George Grey Barnard before his death in 1938. Its owner, Mrs. Barbara Barnard Campbell, one of the sculptor's daughters, is offering to give the plaster model to anyone who will cast it in bronze. Her husband, H. Wilbur Campbell, stands beside the huge model.

The New York Times Nov. 19, 1937



Times Wide World

A FAMOUS SCULPTOR SHOWS A NEW LINCOLN

George Grey Barnard in his studio at 700 Fort Washington Avenue with his heroic statue of "Lincoln in Thought."

BARNARD TO SHOW 16-FT. LINCOLN HEAD

Sculptor Will Display Tomorrow Work on Which He Has Been Busy for 10 Years

A sixteen-foot head of Abraham Lincoln, upon which the sculptor George Grey Barnard has worked for more than ten years, will have its first public showing tomorrow.

With the announcement of the showing it was disclosed that a committee of Negro ministers were making efforts to have the huge head erected in Harlem as a tribute of their race to the Civil War President.

A story of twenty or more years of study lies behind the latest of Mr. Barnard's many Lincoln heads and statues; a study which began before the 1917 storm of criticism condemning as "slouchy and ungainly" the Lincoln statue which the artist had offered as a gift to London in commemoration of 100 years of peace between England and the United States.

The statue was never placed in London, but the artist continued his studies of Lincoln. As the years passed, he explained last night, his conception of the late President changed.

"At 20 one has a certain conception; at 30 another, and at 40 still another," Mr. Barnard said, "and as one grows even older and his studies continue a newer conception appears. That is how the present head of Lincoln was conceived, worked upon and finally finished."

The Lincoln head which will be shown at the sculptor's old studio at 190th Street and Fort Washington Avenue was described by the artist as "a sort of composite" head of all the Lincoln heads he has ever done. The eyes are closed and the lines on the face stand out almost like rivers and valleys of relief maps. Every feature of the face of Lincoln, as Barnard conceives it, is boldly presented.

The closing of the eyes Mr. Barnard said was done in an effort to create a definite impression and to bring out the character of the face.

"The more I studied Lincoln," the sculptor said, "the more I appreciated the strength of character that was so plainly visible in the face. As I have tried to portray it, the 'eyes' of Lincoln are all over his head; his 'eyes' are in every line and contour of his face. I do not know how it will be received."

Mr. Barnard decided to show the head for two reasons, he explained. Recently hundreds of persons daily have attempted to visit his studio. Unable to allow them into his actual workshop, he decided that he could exhibit the large head without fear that it would be injured. The second reason for the decision, he said, was the recent interest of Harlem residents in having the head as a permanent statue in Harlem.

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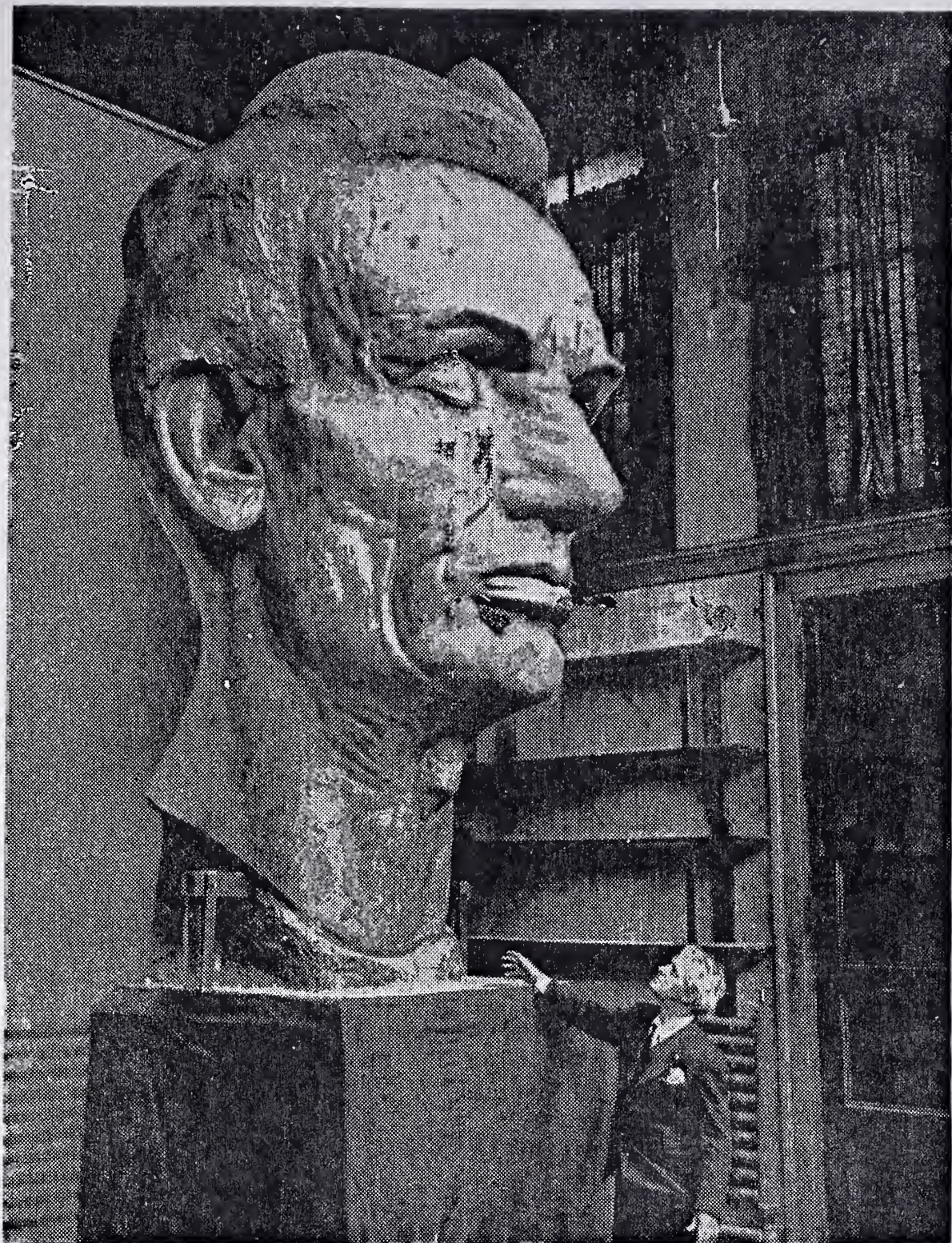
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HIS MASTERPIECE George Grey Barnard in his New York studio with his heroic head of "Lincoln in Thought," a study on which he has worked for 10 years. The head, as shown here, stands 16 feet high.



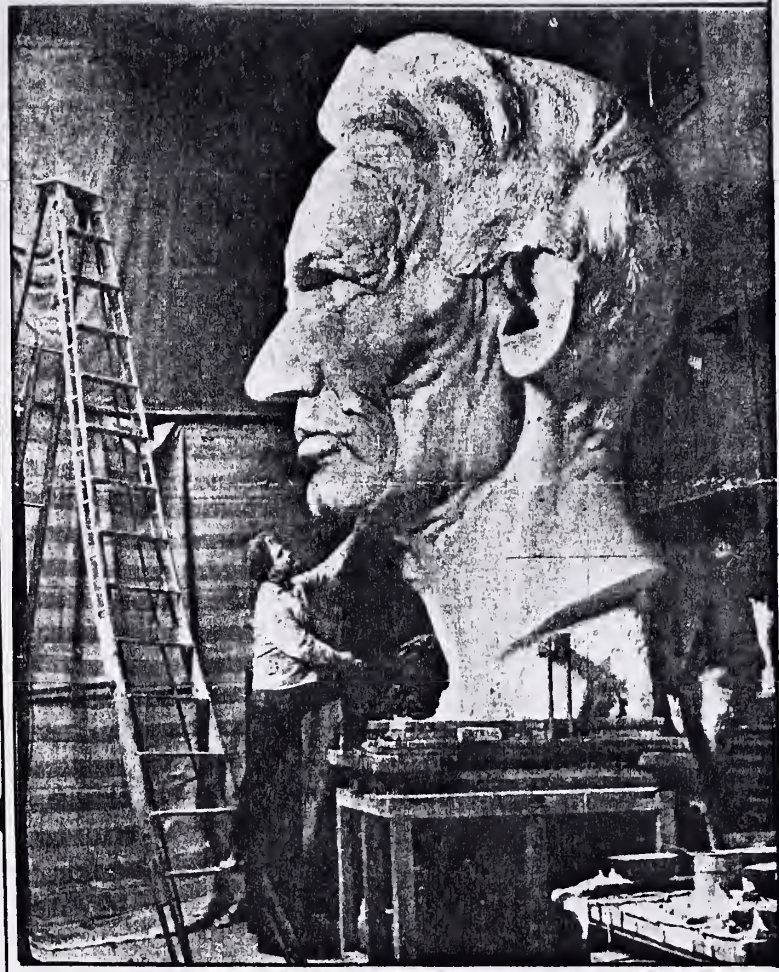
"LINCOLN in Thought" is what Sculptor George Grey Barnard calls this sixteen-foot head of the Great Emancipator

Ledger Wide World

PHILADELPHIA

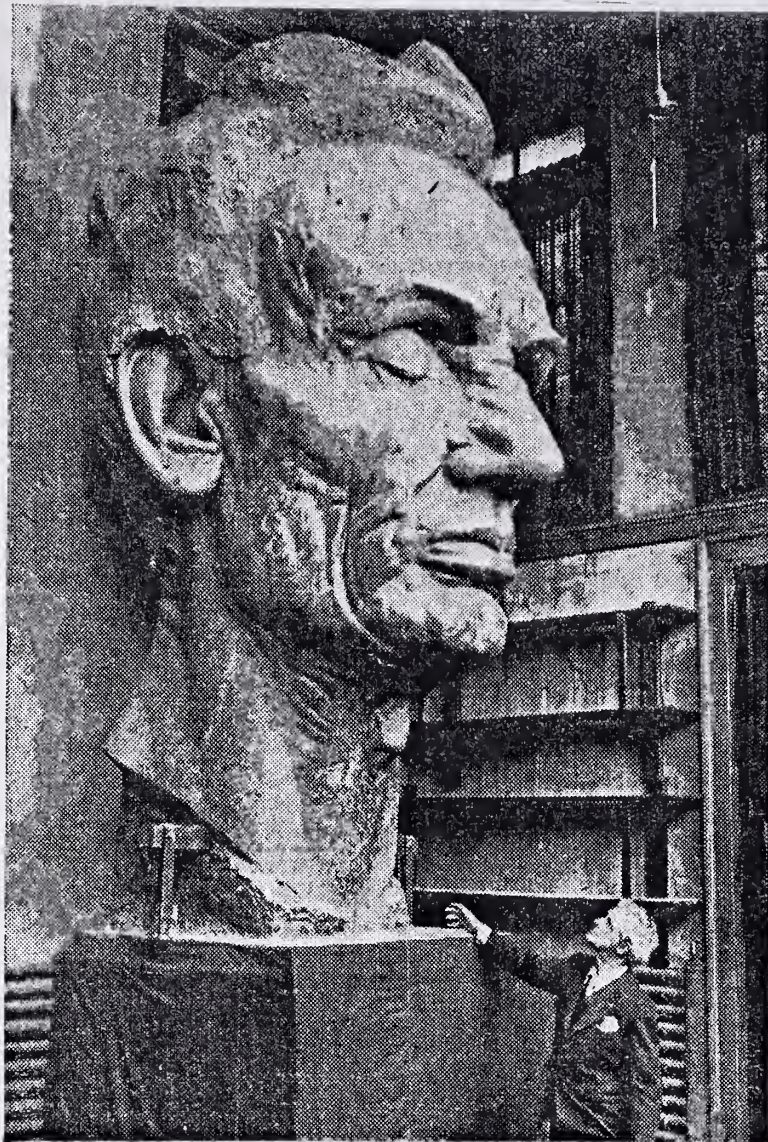
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Ledger



FOR THE LINCOLN' HIGHWAY—This head of Lincoln, fifteen feet high, is one of four which are to be set up soon along the transcontinental road by as many different states. The picture shows George Grey Barnard, sculptor, completing his work in his New York studio.

(Photograph from Kadel & Herbert.)



A FAMOUS SCULPTOR DISPLAYS A NEW LINCOLN: George Grey Barnard in his studio in New York with his sixteen-foot head of "Lincoln in Thought," a statue on which the sculptor has worked for more than ten years. Mr. Barnard has made many Lincoln heads and statues but this is his conception of the martyred President after a study of twenty years.





"LINCOLN THE THINKER"

A new and composite likeness of the Great Emancipator, being completed in New York by George Gray Barnard, will be inspected by a committee of Negro ministers, who hope to have the statue erected as a race tribute in Harlem. For ten years the sculptor has labored on the sixteen-foot head, with its closed eyes and countenance deeply lined.



"Think"
Feb. 1938

*"Lincoln in Thought", a sixteen-foot
head upon which sculptor George Grey
Barnard has worked more than ten years.*

Lincoln Memorial Shrine

Houses Historical Relics

1938

Special to The Christian Science Monitor

REDLANDS, Calif., Feb. 12—"A Lincoln statue should be so conceived that no man or woman could stand before it without feeling that here is one who understands. If a Lincoln statue turns the greatest aristocrat or the most ragged lost soul away, that statue is not worthy." So wrote George Grey Barnard who

sculptured the bust of Lincoln which is the center of attraction here on this day of Lincoln commemoration, as the chief display piece in the Lincoln Memorial Shrine.

As the visitor enters the classic building it is the Barnard bust done in Carrara marble and duplicated only in the Luxembourg Gallery, which first arrests his attention. Chiseled on the marble wall behind the figure is Lincoln's Gettysburg address.

Dr. and Mrs. Robert Watchorn, who built the Shrine some years ago in memory of their son, Emory Ewart Watchorn, out of their esteem for the Emancipator, also treasure the life cast of Lincoln's right hand made by Leonard Volk shortly after Lincoln's nomination to the presidency.

The Dean Cornwell murals depict the achievements of Lincoln—the preservation of the Union and the unshackling of the slaves; and also symbolize the nobility of his character, loyalty, strength, justice, wisdom, patience, tolerance, courage, faith.

The Shrine is the repository of many valuable manuscripts, including an application by E. G. Webb requesting the release of his son from the army because of health impaired in a Confederate prison. The order, "Let this man be discharged, March 20, 1865. Abraham Lincoln," is in the President's own hand.

Highly prized is a letter to James C. Conklin. Unable to attend a mass meeting at Springfield, Ill., Lincoln dictated a letter setting forth his views on matters under discussion which he signed himself. Herein are his famous words, "The Father of Waters again goes unvexed to the seas."

Bronze busts of General Grant and General Lee are placed on either side of entrance. The Shrine was erected to perpetuate the memory of Lincoln, but Dr. Watchorn also established in it a library to serve as a symbol of the reunion of the States and do justice to the great men of both North and South.

On the shelves, students and research workers find among the 900 volumes such rare books as Arnaud's Life of Lincoln, in French; Craft's Southern Rebellion; Narrative of Sojourner Truth, by a slave; numerous pamphlets bearing on Lincoln and his time, among them sermons, speeches, campaign songs (amazing reading today) and miscellaneous data.

"Stonewall" Jackson's Bible in which he wrote, "Though the clouds are darkly lowering, I pray that God may direct me aright" is in the Shrine as well as the New Testament and Psalms, known as the General Grant Bible, now carefully preserved in a case by Riviere. This Bible, autographed by Generals Grant, Sheridan, Schurz, Hatch, and Emory, was presented to George T. Scott, young officer of the James River steamer, Daniel Webster, following a conference of the generals on his boat.

In Lincoln Shrine



Faxon Photo, Los Angeles

Bust of Lincoln by George Grey Barnard
In Lincoln Memorial Shrine in Redlands, Calif.



MEMORIAL—Robert Watchorn, donor of Redlands Lincoln Shrine, beside George Grey Barnard bust of Lincoln.

Brooks Rettig photo

Los Angeles Times

2-10-41

Dr. Louis A. Warren, Editor
Lincoln National Life Foundation
The Lincoln National Life Insurance Company
Fort Wayne, Indiana

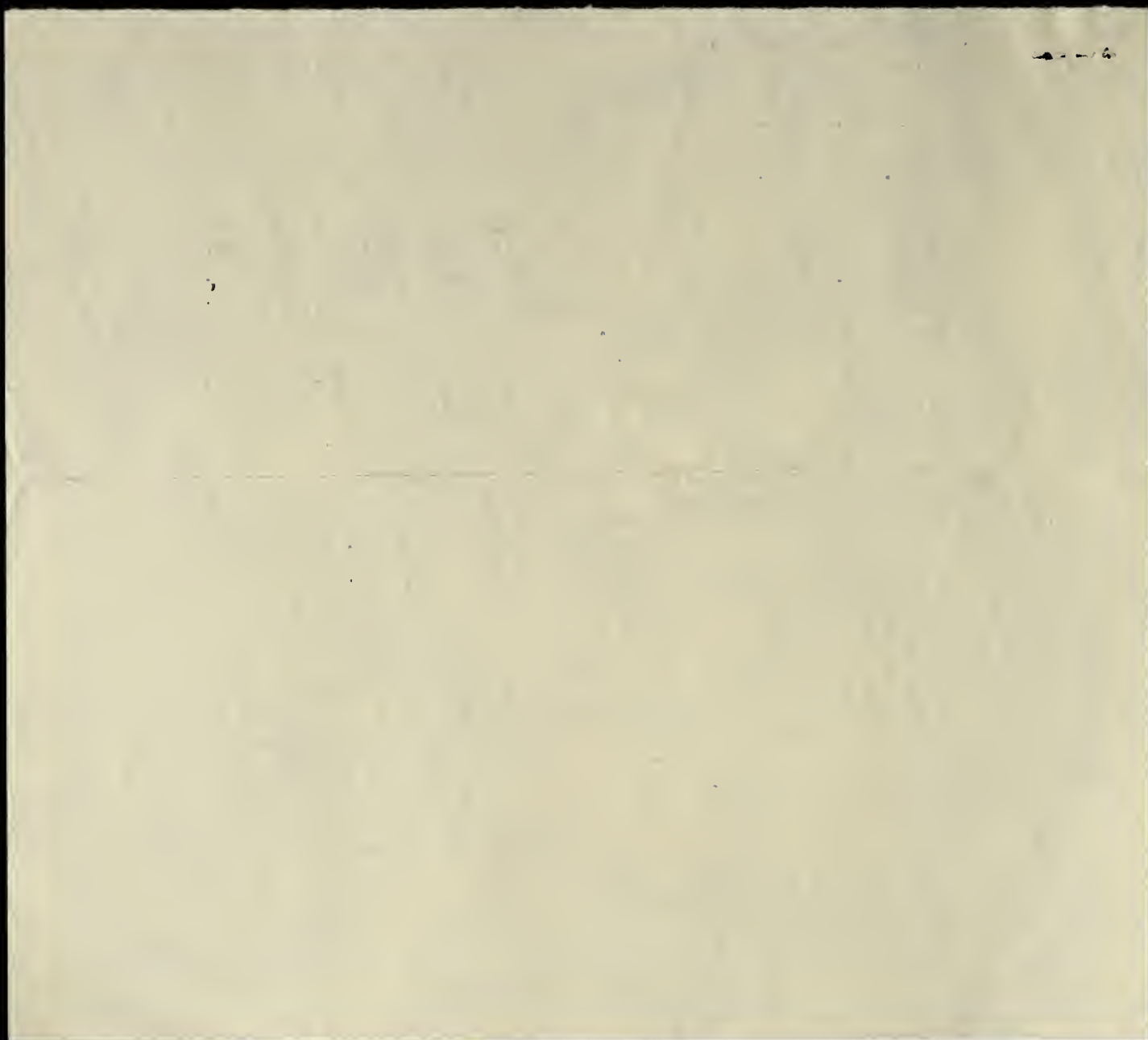
Dear Dr. Warren,-

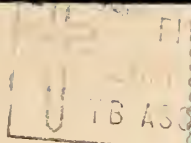
In the last group of "Lincoln Lore" was one sheet dated May 1, 1944 describing the Lincoln bust in the Shrine. There seems to be some confusion as Mr. Watchorn purchased the bust from George Grey Barnard who was a personal friend.

I am rather new here at the Shrine- and find the "Lincoln Lore" interesting and instructive.

Sincerely,

Thelma L. Young, Curator





REPLY CARD
THIS SIDE OF CARD IS FOR ADDRESS

Dr. Louis A. Warren
Lincoln National Life Foundation
Fort Wayne, Indiana

BARNARD GALT

Redlands, Calif. 11-23-55

Sculptor's name- George Grey Barnard

" The Candidate" - heroic size-Lincoln 1860

Location of bust- Lincoln Memorial Shrine

Redlands, California (Library Park)

Material used- Carrara marble (from Italy)

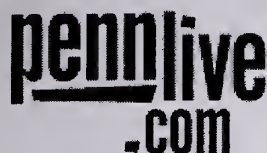
Date of creation - - - -

Date of dedication - February 12, 1932

(purchased by donor of the Shrine, Robert Watchorn
in 1922 from the artist and in storage until
1932 when the Shrine was built)

Other Lincoln bust in the city - none so far as
I know

Mary E. Fuller, curator



The Patriot-News

CORNERSTONE

Capitol sculptor struggled over art

Tuesday, August 29, 2006

George Grey Barnard's art generated controversy on a scale as grand as the heroic sculptures he created.

In 1911, Harrisburg residents took offense to the anatomically correct male nudes in his masterpiece -- the magnificent Carrara marble statues at the state Capitol. Adding insult to injury, the state chiseled him out of the full commission promised for the sculptural groupings.

In Cincinnati in 1917, critics denounced the common-man theme of "Lincoln -- The Man" because the statue portrayed President Abraham Lincoln with a seamed, weary visage.

Barnard was indignant in March 1937 when he learned that school authorities at Kankakee (Ill.) Central School, his alma mater, were putting plaster shorts on the nude statues that he had donated. He threatened to reclaim his gift.

For George Grey Barnard, art was his life. While attending the Ecole des Beaux-Arts in Paris, Barnard "truly lived the Bohemian lifestyle of an artist -- reclusive, often penniless and totally devoted to his art," according to "Literature in Stone: The Hundred Year History of Pennsylvania's State Capitol" by the Pennsylvania Capitol Preservation Committee.

Strongly influenced by Auguste Rodin (1840-1917), Barnard preferred heroic scale and universal subjects with muscularly molded forms. During his career, Barnard, born May 24, 1863, in Bellefonte, Centre County, not only struggled to retain aesthetic control over his work, but also fought to be paid -- even after expending his own resources to buy raw materials and pay workmen.

In 1902, Barnard was promised \$700,000 for the commission for the Capitol statuary. When the funds budgeted for the new Capitol began to shrink, Barnard was offered \$100,000. He was working on the statues in Moret, France, in September 1906, when he heard the news.

"It is said . . . that he has told intimate friends that he will wreck his great creations before he will let them come to this city [Harrisburg] without a fair compensation for several years of labor," The Patriot reported. "Barnard is said to have parted with many specimens from his own art collection and even to have sacrificed his life insurance to get money to pay his workmen."

One of Barnard's assistants was quoted in the story as remarking that "It is now about eight months since he received his last payment . . . People in general have no idea of what expense a sculptor is forced to incur."

Eventually, Barnard settled for \$300,000 for the statues, which were unveiled Oct. 4, 1911.

Adding insult to injury, Barnard endured the indignity of cries to cover up the male nudes and a misunderstanding of the significance of the massive work. In a concession, modesty appliques were placed on the statues.

The figures on the south side of the main entrance are named "The Burden of Life: The Broken Law," and those on the north side are titled "Love and Labor: The Unbroken Law."

The statuary found a champion in President Theodore Roosevelt, who grasped Barnard's intent to represent the spiritual burden carried by man. "I recognize in the foreground two symbols which are supremely contrasted. One is humanity pausing, dominated by the influence of past error. The other is humanity advancing, inspired by the gospel of work and brotherhood," Roosevelt said.

Barnard died April 24, 1938. His funeral was conducted in his studio in New York. Here is a description from The Evening News:

"The little room, dusty with the powder of marble, could not hold a fourth of those who wanted to say goodbye. There might have been room if the statues and columns had been carried out, but everyone agreed that they should remain just as they were when the 74-year-old man laid down his mallet and clutched at a failing heart.

"While many people wanted to speak, time permitted only remarks and prayers by a Protestant clergyman, a Gold Star mother, a humanist, a [Roman] Catholic priest and a poet.

"Their themes were the same -- that Barnard as much as any man of our time would be immortal because of the things he had cut out of stone. They spoke of how all America would remember him because . . . he left a trail of beauty across the whole United States."

In his will, Barnard requested burial in Harrisburg Cemetery so he could forever rest near the Capitol statues, which he considered his masterpiece. His body was brought to the city by train April 27.

Cornerstone recalls the area's rich history and offers ways to savor it in the present. Write to Mary O. Bradley, Features Department, The Patriot-News, P.O. Box 2265, Harrisburg, PA 17105, or e-mail mbradley@patriot-news.com.

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BARNARD, GEO G.

DRAWER 22

SCULPTORS - B
(Busts)

